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American Art News

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NEW YORK, NOVEMBER 8, 1919

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THE LITTLE ACADEMY

At a certain dealer's on Fifth Ave., a group of artists, who call themselves the "American Painters, Sculptors and Gravers," are holding their initial exhibition, through Nov. 22. It is a brilliant show comprising a picked assemblage. The foreword to the catalog explains the raison d'être of the organization and goes on to say that: "This society is neither radical nor conservative--it is an entirely independent society of artists, who have felt that art is good or bad, without respect to the school or camp which begot it." and later continues: "Indeed, if this society combats anything at all, it combats the idea of pre-eminence of any school of art over another; and, incidentally, of any medium over another." A survey of the galleries, however, will convince the observer that there is but one "school" exploited in the present display--the "Modernist." The same men who have objected for years to "certain movements or certain schools," who have preached the same gospel of "suggestion, elimination and non-academic measures," are all here in force, Henri, Bellows, Glackens, Jerome Meyers, John Sloan, Rockwell Kent, Hassam, Kroll, etc. If, when they say that "the Society is neither radical nor conservative," they mean that they cover all technical expressions of good art, one looks in vain in the collection for the latter. No Murphys, Howard R. Butlers, C. C. Coopers, Leonard Ochtmans, W. A. Coffins, Sargent Kendalls, nor any other conservative works, grace the display. There has been no jury, the "invited" (hark to the Penna. Academy) members were left to judge of the works they wished hung, and of the 40 or so Participants, 28 are either Academicians or Associates, whose work has been made so familiar to the art public through the appreciation of Fine Arts Academy juries, as to give the present show the appearance of "A Little Academy." And as to the "schools" there is a notable number of Renoir followers headed by Glackens. However, this is but a beginning, the committee expects the society to grow, but when it has expanded to their required dimensions, will they have admitted such men as Robert Vonnoh, Granville Smith, Cullen Yates, Albert Groll, Irving Couse, A. T. Van Laer, or Ossip Linde, all good painters of another school? Let us wait and see.

In this first exhibition, the works are so uniformly interesting as to make selection difficult, but Robert Henri's portrait of the beautiful dancer, "Roshanara" with its charm of expression, grace of pose, good color and general technical excellence, would claim attention in any assemblage, and Gari Melcher's "The Piper," prominently hung, also demands study. Reynold Beal has a brilliant work in "Slide Mountain," Walter Griffin's "Old Sandwater Bridge," scintillates with beauty of color and poetry. Guy Pene Du Bois' three works are clever, his "Intellect and Intuition," an able presentation of a psychological subject; "Nude," while bordering on the vulgar, is well modelled and aptly drawn. Jerome Myers cleverly depicts Russian types in "The Market," Eugene Speicher has a good "Renoiresque" example in a portrait of a young girl, beautifully modelled and technically excellent. Van Deering Perrine's marked individuality has never been more strongly exemplified than in his two examples "Ice Floes" and "Morning," which "sing" with their harmony of glowing color and convince the observer of his gift of imagination personal vision. There are good examples of Weir, Gaston Lachaise, Albert Laessle, Ernest Lawson, Dougherty, Randall Davey, Leon Kroll, Rockwell Kent, George Bellows, Robert Chandler, Samuel Halpert, George Luks, Jonas Lie, Albert Sterner and Maurice Prendergast.

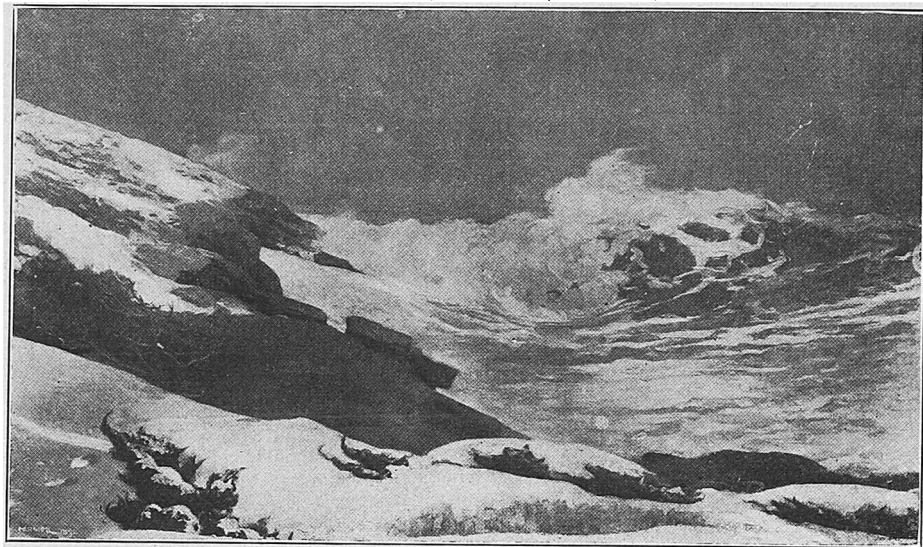
Three fine examples of Haley Lever add distinction to the display. Elmer Scofield is an honor to the group. He is represented by "Last Days of Winter," a strong, convincing work. The sculptors represented are Paul Bartlett, Chester Beach, John Flannagan, Gertrude Whitney, A. Sterling Calder, Mahonri Young, C. C. Rumsey, Paul Manship and Andrew O'Connor. The collection of interesting drawings present Timothy Cole, Child Hassam, Joseph Pennell, Maurice Sterne and Boardman Robinson. L. M.

ELKINS' ART FOR PHILA.

Through the will of George W. Elkins, the City of Phila., has become the owner of the magnificent collection of paintings valued at \$2,500,000, which belonged to Mr. Elkins' father, William L. Elkins.

Already in possession of the John G. Johnson collection, valued at \$4,500,000; the Wiltach paintings, worth at least \$1,000,000, and the collection of early American portraits in Independence Hall, Philadelphia now owns an array of old and modern masters that has few peers in this country.

The new collection is to be known as "the George W. Elkins collection." It includes 110 examples of various schools and periods, the Dutch, Flemish, and XVIII century English Portrait painters are especially represented. Included in the English group is "The Death of Dido," by Reynolds; a Gainsborough and works by Romney, Constable and Moreland. Two portraits by Rembrandt are the features of the Dutch group. There is a marine by Jacob van Ruysdael, believed to be the only canvas of this kind produced by the painter; and two portraits by Frans Hals, one of them "The Laughing Child." Another notable canvas is Terburg's "Waiting for Orders." Besides a portrait by Ferdinand Bol and a landscape by Meindert Hobbema, the Dutch group contains a number of works by what are known as "The Little Hollanders."



"COAST IN WINTER"
Winslow Homer

Recently Sold by the Macbeth Galleries for \$33,000.

A Rubens and two portraits by Van Dyck are the features of the Flemish group; and among the old Italian and Spanish masters are a Murillo and a Velasquez.

The Barbizon school is represented by two Milletts and examples of the work of Corot, Rousseau, Diaz, Dupré, Troyon, Daubigny and others. Monet, Regnault and Raffaelli are the chief representatives of modern French painting. Among modern Americans, there is an Inness.

RECORD PRICE FOR A DUVEINECK

The painting, "He Lives by His Wits," by Frank Duveneck, reproduced in the Oct. 25 number of the Art News, has just been sold by the Howard Young Galleries, 620 Fifth Ave. It is reported that a western oil magnate is the purchaser and that the price paid was \$20,000.

The canvas is 28 x 45 inches, and the subject is a carefree youth. The picture came from Munich where Duveneck lived for ten years.

MUSEUM DIRECTOR HONORED

The French Government has named William Henry Fox, Director of the Brooklyn Museum, a Chevalier of the Legion of Honor, for his services to international art and in popularizing French art in the U. S. Mr. Fox had previously received decorations from the Italian Government (Order of the Crown of Italy, Officer's grade) and from the Swedish Government (Order of the Polar Star).

AMERICANS AT RALSTON'S

The opening exhibition of the season at the Ralston Galleries, 567 Fifth Ave., maintains the high standard of excellence established by this house. Recent examples of contemporary American artists' work form the November display and the 36 numbers catalogued are all of unusual interest.

Where distinction is the rule and not the exception, it is difficult to award the palm, but if any one canvas stands out convincingly as meriting the place of honor, it surely is J. Francis Murphy's "November Afternoon," a masterly work that arrests and holds the attention and in which the artist has put, not only perfection of brushwork, but a quality of soul that makes it a truly great picture. Another fine portrayal of an autumn landscape is William A. Coffin's "November Day," an academic composition of considerable beauty. H. Bolton Jones shows one of his highly finished landscapes, "Spring." George H. Bogert's "Sunset" is characteristically good. Dorothy M. Litzinger is represented by one of her brilliant flower pieces, "Mountain Laurel, Lake Minnewaska." "Sunset Glow among the Birches" and "Summer," by Gustave Wiegand, are flooded with light and sunshine. Jonas Lie's "Fishing Fleet" has fine qualities of color and composition. E. Irving Couse, Albert H. Groll, Gilbert Gaul and W. K. Leigh are admirably represented by Western and Indian pictures. Other artists who are showing excellent work are: Chauncey Ryder, Peter Van Veen,

WATERCOLOR CLUB EXHIBITION

The New York Watercolor Club display, the first of the season's competitive exhibitions, is being held in the Fine Arts Gallery through Nov. It has marked the opening of the art season for the past thirteen years, and heralds this year, the encouragement and success prophesied by dealers and collectors for several months past. In point of quality the display is interesting and from the number of sales already made, its financial success appears assured. The pictures have been carefully and tastefully hung, thanks to the hanging committee, Cullen Yates, W. J. Whittemore and William F. Kline. The only prize offered was the Hudnut prize of \$100, for the most meritorious watercolor in the exhibition. It went to Edward C. Volkert for his broadly conceived and ably painted cattle picture "Return from the Pasture." Among the strongest exhibitors, Felicie W. Howell stands out with no less than nine examples. Her "Sails in Shadow," well drawn and convincing, is one of the best, "House of the Seven Gables," of architectural interest, has also a sentimental aspect to recommend it. "The Vegetable Market" and "The Stairway," are brilliant conceptions. Jane Peterson's six works are worthy, glowing in color and broadly conceived. They have the dash and individuality which characterize this artist's efforts. "Fishing Village," one of her favorite subjects, "Afterglow," "The Pete," "Palm Beach" and "Flower Garden," are worthy of study. Cullen Yates' "Moonrise," is typical of his good color and is redolent of the poetry that marks his oils. "Gold Lace," by Anna Fisher, bears all the attributes of a good work, with a well drawn figure and fine sentiment. "Where Pond Lilies Grow," by Alethea H. Platt, comes as a surprise to those more familiar with her well-known interior subjects; its rhythm of line, beauty of color and general charm give it a place with her works in oil. It was sold on the opening day of the exhibition. Her "Last Chapter" is a richly toned work of attractive qualities. "Marigolds," by Alphaeus Cole, sends its message of brilliancy far across the gallery. "Afternoon Sunshine" by Edward Dufner, is typically good; "Hauling Firewood," by Birge Harrison, adds distinction to the same wall. "The Busy Artist," by Scott Williams, has fine expression and is an interesting composition. "Childhood Days," a convincing work, lovely in color and showing knowledge and good taste in selection of subject, is by Francesco Spicuzza. "Bellaggio Lake," a typical George Warren Eaton subject, well recommends him. Alice P. T. De Haas, is pleasantly remembered by four good works, of which "Coast, Rockport, Mass." is of especial interest. "Old Mill Village," by Alexander Hudnut, shows his steady gain in general excellence, and there is good effect of light and shadow in Henning Ryden's delightful composition, "Summer Morning." "The Distant Sea," by Kavanagh Wachtel, stands out for breadth of view and personal vision. "There are two well drawn portraits by Frederick Weber, an interesting "Peach Blossom," subject by Elizabeth Aukerman, and two fine compositions by Alice Judson, "The Cove," and "At the Wharf," among the best works by this clever artist. There is life and movement in "Orchard Street," by Caroline H. Van Bean, and W. H. de B. Nelson, proves the depth of his talent in three fine examples, "At the Shipbuilders," "A Farmhouse, Mass.," and "Vehicular Derelicts," and Alfred Huty claims study for his "Brook in October."

The exhibition is interlaced by the good works of a number of prominent painters, among whom are, Colin Campbell Cooper, George Lawrence Nelson, Andrew T. Schwartz, E. Lambert Cooper, Clara Weaver Parrish, May Fairchild, Martha W. Baxter, Hilda Belcher, Sophie Brannan, Alta Wilmot, Victor Hecht, Eliot Clark, Harriette Bowdoin and Bertha Menzler.

L. M.

The name of the Detroit Museum of Art is changed to the Detroit Institute of Arts and the institution is now under the management of the arts commission of Detroit. The collections, as well as the building, are transferred to the city.

G. Frank Muller, artist and critic has returned from an extended trip to the Pacific coast and reports much of interest in matters of art.

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NEW YORK SOCIETY OF PAINTERS

The third annual exhibition of the New York Society of Painters opened in the Academy room at the Fine Arts Galleries with a reception on Nov. 1, to continue to Nov. 23, incl. Fifty pictures comprise the display, and although one of the first important collections shown this season, it is attracting a large number of visitors and patrons. Several of the works have already been sold. The exhibitors: Jonas Lie, who appears with "Driftwood," a thoroughly good work, Howard Russell Butler, who shows one of his fine marines, Albert Groll with a typical Arizona subject, Cullen Yates with a brilliant conception, "Flowers from My Wife's Garden." Susan Ricker Knox shows a charming rendition of childhood in "Priscilla's Birthday." There is a rich harmony of color in Ossip Linde's "Autumn," a charm of sentiment in Eliot Clark's "Edge of the Woods," and directness and sincerity characterize Alethea H. Platt's "Old Friends." Other important painters in the group are: E. Lambert and Colin Campbell Cooper, Content Johnson, E. H. Potthast, Richard Maynard, Olive Black, Clara T. MacChesney, represented by an interesting portrait of a child, Felicie Waldo Howell, Helen Watson Phelps, Charles Curren, E. Irving Couse, Elizabeth and Harry Watrous, Alta E. Wilmot, H. Bolton Jones, Jane Peterson, Frank Bicknell, Edith Penman, Alden Weir, E. C. Volkert, Marea Stone, H. S. Phillips, Georgie Timkin Fry and William R. Derrick. L. M.

THERESA BERNSTEIN EXHIBIT

Those who have followed the art career of Theresa Bernstein, her earnest efforts, sincerity and unusual talent, are viewing with satisfaction her present exhibition at the Milch Galleries, 108 W 57 St., through Nov. 15. The marked advance in the work of this young artist tells her honesty of purpose, for, while acknowledging her inherent gift for character, life and movement, hard work, close application and sacrifice must have been the price paid for the present results. Steadily she has forged ahead, faithfully following her own ideals, influenced by no school or "isms," and be it said to her credit, that what she has accomplished is above all individual and personal. In the present collection her color palette runs the gamut. Some of the pictures are earlier examples, low toned and deep, painted evidently within the walls of her studio; others, however, were doubtless done from Nature out of doors, and are her best, brilliant in hue and having the charm of light and air. "Sun, Sand and Sea," is a glowing composition that gives out a delightful feeling of space and has harmony of tone. "Landscape with Figures" is rhythmic, and "Patriotic Parade," a truthful portrayal of an historic event. "Outing on the Hudson," is a noteworthy example of American types. "In the Elevated," is also typical of a phase of N. Y. life. "Opera Lobby," "Election Parade," "New York Group During War," and "Music Lovers," are all interesting and faithful statements, sincerely rendered. "Portrait of a Lady," fine in color, with a beautiful light revealing well modelled features, is a forceful achievement. Nor did the charm of this work escape some wise collector, for on the opening day of the exhibition, it was sold.

William Meyerowitz is also showing some 26 etchings which are a credit to his draughtsmanship and show his

power of sentiment and expression. That he is an able artist is evident from many of the subjects submitted, of especial charm is "Sisters." "Day of Peace, Nov. 11" is good in movement and action. "Old Rabbi," "The Immigrant," "Clam Diggers," and "The Grinder," all evidence his sympathy with character and his ability to render it. There is a charm of sentiment in "Trees," and "Full Tide," "Solitaire," "Reclining" and "On the Hudson," betray the scope of his interest.

CROWNINSHIELD EXHIBITION

The memorial exhibition of the works of the late Frederic Crowninshield was opened at the Brooklyn Museum, Nov. 3 and will continue to Nov. 30, inclusive. The collection contains over 200 items, of which about 120 are carefully executed and completely finished and framed oils and watercolors, mainly of Italian subjects. There are a number of cartoons and studies for mural decorations and stained glass windows. The non-Italian subjects are almost wholly from Stockbridge (Mass.), which was Mr. Crowninshield's residence in this country.

The artist was also distinguished as a scholar, author and poet, which is clearly manifested by the accuracy, symmetry and poesy of his art. The display shows that he kept in touch with the progressive tendencies of modern art. The "Figure of the Young Child," indicates an unusual knowledge of artistic anatomy, and though done in oil, has all of the tonal qualities produced by pastels. The landscapes are broadly handled and reflect admirably Nature's grace and strength. In the "Portrait Head, Italy," the artist digresses somewhat from his modern tendency, but the result is well worthy of careful study. The same subject, done in watercolor and crayon, is another presentment of the artist's skill and versatility, which the studies for mural decorations and stained glass emphasize.

Following the exhibition in Brooklyn the collection will go on a tour of the museums of the country.

A. A

BOOKBINDINGS AT GROLIER CLUB

The Grolier Club, 47 E 60 St., is showing until Nov. 22, a characteristic exhibition of XIX century bookbindings. The display includes books bound during the French Empire and the Restoration, and many splendid examples of the art craftsmanship of those periods in this special field, find places in the Club's exhibition cases. Other French bindings shown are of the middle period (1830-1870) and include books bound for Louis-Philippe and a number of volumes showing the influence of Roger Payne in France. Then there are treasured examples of the mosaic and other bindings by Trautz-Bauzonnet, books tooled by Marius-Michel, bindings done by Chambelle-Durn, Lortie, Joly, Cuzin, Mercier, David, Ruban and an anonymous binding of lion's skin, all of which are intensely interesting.

The English bindings are limited to the work of the followers of Roger Payne and include examples by Bedford, Reviere, Zaehnsdorf, Cobden-Sanderson, The Guild of Women Binders and Miss Prideaux. Among the American bindings are books from the hands of William Matthews and the Club bindery.

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NEW TOUCHSTONE GALLERIES

The opening exhibition at the new Touchstone Galleries, 11 W 47 St., under the direction of Kate M. Tucker, is now on to Nov. 15. Some 42 oils done recently in Spain by William Sanger, form the display and are redolent of the atmosphere of that romantic country. Mr. Sanger has painted landscapes, fishing villages, street scenes, interiors and portraits with broad, decided strokes of his colorful brush, relying more on general effect than on carefully worked-out detail. Among the more interesting canvases are, "City of Vigo, Landscape," "The Old Monastery," "Two Women of Vigo," a "Head," and "Fishing Village near Vigo."

The gray crepe paper decoration of this new gallery makes an admirable background for paintings and the management is to be congratulated on the tasteful arrangement and hanging of the inaugural display.

TEXTILES AT LITTLE GALLERY

A special exhibition of decorated textiles opens the season at the Little Gallery, 4 E 48 St., to continue until Nov. 15. The work is of high artistic quality and constitutes a notable advance in the application of batik and block printing to textiles of various weaves. Helma Boeker and Jennie Hirsch, the two exhibiting artists, have cleverly solved the problem of working on the most delicate and filmy materials without in any way impairing their softness and flexibility, hitherto so often compromised by the application of block printing designs. From the filmiest of chiffons to the heaviest silks and linens upon which the work is executed the effects obtained are unusually attractive, and the variety of designs is a charming feature of the display.

In their adaptation of the thoroughly Eastern art of batik, Misses Boeker and Hirsch have avoided the pitfall of reproducing designs wholly unsuitable for Western dress and interior decoration. Graceful flower designs in exquisite colors adorn many of the richer pieces in the collection. Sundry small objects; such as, bags, collars, sashes, doilies, etc., are delightfully decorated, some elaborately, others with charming simplicity.

ART ALLIANCE DESIGN SHOW

The Art Alliance, 10 E 47 St., has an exhibition of designs for wall-papers, cretonnes and decorative silks, to be continued until Nov. 19. The prize winners are perhaps, the most spectacular. Many of the offerings have been sold to manufacturers and others. Ethel Cohen's prize design for cretonnes, features a brilliantly colored tropical bird, with conventional color spots as fillers. Helen S. Daley's design for a child's room is helped by animal forms. Francis Taylor's first prize design

suggests an Arabian Nights' tale for the motif. Ruth Reeves' first prize design for wall paper is a conventional design. Miss Rosen of the Washington Irving High School, in her design for decorative silk, utilizes a series of high-keyed flower petals irregularly diapered. A wall-hanging, using the willow ware legend, is nicely done in a single blue tone.

SAMUEL HALPERT AT DANIEL'S

Seventeen paintings by Samuel Halpert are in the exhibition at the Daniel Gallery, 2 W 47 St., to remain on view until Nov. 18. Mr. Halpert is among the modernists who try to put three dimensions into a two dimension canvas. His pictures reflect this repeated attempt and not always to his advantage. Something may be said in praise of the paintings, and in spite of the artist's modernistic trend, he is evidently sincere in his point of view. His painting entitled "The Bridges," is among the good ones shown. The picture is made up of a view of a draw-bridge, as seen from beneath the span of a larger bridge in the foreground. His "Chinese God," shows more than merely the Oriental Deity done in pottery. Through the opened window, some red fronted houses appear and the space between is well shown. The god himself lacks the charm of the original.

ART BOOK REVIEW

EARLY ENGLISH WATERCOLOR DRAWINGS BY THE GREAT MASTERS. Special Number of "The Studio" 1919. "The Studio," Ltd., London, Paris, New York.

The annual exhibition of watercolors held in the galleries of Messrs. Thomas Agnew & Sons in the month of March last, was the inspiration for the latest special number of "The Studio," edited by George Holme.

This artistic volume is chiefly devoted to Turner's watercolors, all from private collections, few examples of the great painter's work in the lighter medium being in the National Gallery, London, or any other public gallery. Among Turner's predecessors and contemporaries, whose work is represented in this book, are Paul Sandby, John R. Cozens, Thomas Girtin, De Wint, T. Collier, J. S. Cotman, Copley Fielding, Samuel Prout, G. Robson, John Varley, Edward Dayes and William Turner of Oxford. There are twelve illustrations in colors and twenty-nine in monotone, all exquisite reproductions of the originals.

The explanatory text is in the form of three articles signed A. J. Finberg, the well-known art writer and critic. These essays are valuable appreciations of the work and influence on British art of one of the greatest artists England has produced. Mr. Finberg's notes are an illuminating commentary on each one of the works featured and contain a fund of interesting information with much sound and sane criticism.

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AMERICAN ART NEWS

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COOKING THE GOOSE O' GOLD

In the endeavor to find new sources of income through taxation, our legislators make deplorable mistakes which defeat the object they are aiming at. Paintings old and new are classed in their minds as luxuries, neither more nor less, and luxuries appear to them as most appropriate objects of taxation. That pictures are something more and higher than luxuries of the well-to-do citizen never occur to them.

Pictures, however, lie at the very root and origin of civilization and remain to the present day the most potent form of education and enlightenment. Pictures instructed the primitive folk long before writing was invented. Signs and alphabetic letters are nothing but pictures in short hand. The civilization attained by tribes of Mexico, Peru and North America, when the whites arrived, was kept from disappearance by pictures that served to recall to mind their history and their ideas of supernatural things. But the importance of pictures to our civilization is greater than appears on the surface. Consider the power just shown during the war by posters and placards. In our civilization, the art of the painter and draughtsman has an incalculable power for education, though we forget it because of our books and newspapers.

Taxing works of art is taxing education in one of its freest and most subtle forms. The result has been a

great falling off of sales to persons of moderate means and loss of taxes to the government. For it is not the occasional sale of a very high-priced old master that counts as income, that offsets the cost of collecting the tax, it is the mass of sales at moderate prices. And the new law works otherwise to the detriment of the national treasury. Dealers in art works find their gains reduced, so that here again there is loss of taxation through reduction of income. The fewer the sales, the less paid into the treasury and the smaller the income tax due from dealers in objects of the fine arts.

Contrary to expectations, the number of art works flowing in from Europe has not been great; hardly normal. How much this is the result of taxing these so-called luxuries would be hard to say. On the other hand, conditions in Europe are such as to discourage any belief in America becoming a market for large quantities of good pictures and other works of art. The low rate to which the mark, the franc and the lira have fallen and the general feeling of unrest appear to be working together to induce people in Europe to buy such things, not for education or pleasure but for investment, lest the money of Germany, France and Italy should fall to yet lower levels. Art works may well appear to many people a solid form of investment than stocks and bonds. Prices for good pictures in Europe during and since the war have risen rather than fallen. Indeed, there has been a considerable selling here of art works for European account.

This is only another warning that we have done foolishly to tax art sales. The sooner such unprofitable laws are expunged, the better for education and the nation's treasury.

NEW ART SOCIETY PROSPECTS

Two large sections of humanity may be classed under these two rubrics: Those who believe that whatever is old is good; Those who imagine that whatever is new is worth while. We see these two sections at loggerheads everywhere, but most notably and conspicuously among the artists.

The National Academy of Design experiences, not for the first time, the natural and normal play of antagonism between the old and the young, the ins and the outs, the conservatives and the independents.

Time was that the painters and sculptors became so weary of the dealers and complacency of Academicians (not to speak of their selfish monopoly of the attention of the public) that they foregathered in to the Society of American Artists and set up for themselves. The new body had a chastening effect on the old, but as it matured and its members turned more tolerant and less combative, the Society and the Academy insensibly grew alike, side by side, as it were, into Siamese twins who lacked the integument and band to hold them together. Good sense dictated that Academy and Society should merge one into the other, which they did, even like the nymph and her lover in the fables; two became one because one was the other.

That there is room for a rival to the Academy is plain enough, if for no other reason this--the society does not capture, does not so much as rouse the interest of the public. A change must come, either from inside the Academy or from without. Now, it is in the nature of your Salon, your Royal Academy, your Academy of Design to abhor a change, and for the best of reasons, most changes that are suggested are worse than the evils already present. Projects to catch the myriad eyes of the public are stillborn. Therefore, is there of hope none at all that improvement should, might or shall come from the loyal ranks of the Academicians, and one is forced to build upon the platforms and booms that start so freely among the young come-outers.

Is there anything among the exhibits of the Society of Painters, Sculptors and Gravers to warrant one in believing that the example will have a chastening effect upon the Academicians of the present generation or that the public will mend its ways and aid American art by the most realistic help? One can say this much, the newcomer has made a good beginning by avoiding many of the works that appeal only to the second section above mentioned, those who imagine fatuously enough that because a process is new therefore it is worth while. This frame of mind accounts for cubist, futurist and other fustier, wherewith the jokers of the Quartier Latin do so cozen and gull the poor Yankee gobe-mouches who are born in order to swallow sophistries and try to paint anything labelled new. The Society thus has certain negative virtues. Also it includes some Academicians among the exhibitors, but whether this be positive or negative in value, who can say? The Society of American Artists when it began had a serious contingent of Academicians who did it no harm and helped to make the first exhibitions interesting.

CORRESPONDENCE

Art Frauds in California

Editor American Art News.
Dear Sir:

It is with considerable diffidence that an art critic approaches the problem of the commerce of fake paintings, a commerce that has existed since the birth of the art. As long as there is no standard there never can be a means of determining absolutely by set rules whether a painting which has no unimpeachable pedigree is or is not by this or that painter; the problem of definitely attributing a painting of this class must be left to those who devoted much time and study to the methods employed by artists, as nearly as those methods can be determined.

During four months sojourn on the Pacific Coast, getting acquainted with art conditions, I found that quite a percentage of paintings in the stocks of certain dealers was of questionable origin and upon closer investigation it transpired that a number of dealers of the perambulatory class, some of whom also maintain galleries, have an organization for the exploitation of cheap imitations of the works of artists, deceased and living, that are good sellers.

The activities of this gentry are by no means confined to the Pacific Coast; they are in league with a similar confrerie in New York, Chicago and elsewhere, but the quality of their output is far from being equal to that of the latter.

In California the works of the late William Keith, Tom Hill and Albert Bierstadt always find a ready sale and thus the demand is constantly fed by a steady supply of cheap imitations. A dealer in the principal thoroughfare of Pasadena, showed me 45 paintings of which, no less than 40 were fakes, purchased in one lot for several thousand dollars, and including Keith, Wyant, Inness, Blakelock and lesser known artists, all of which came from a Los Angeles party affiliated with the San Francisco organization. This party operates also with a well-known picture broker from Chicago and one from New York, and the volume of paintings of doubtful quality, along with buckeyes and pot boilers sold for many years west of the Rockies, is very considerable.

It is reported that a relative of a deceased artist, whose works are highly esteemed, deliberately had quantities of imitations painted by four or five artists (whose names are freely mentioned) and all provided with forged signatures, some of which are really good productions but manifestly plagiarisms. The man after a bargain usually falls prey this procedure as, of course, the counterfeits are always sold in the last resort for a moderate sum, which nevertheless, nets the seller a very handsome profit.

I found many pseudo-Corots as well as Innesses and others on the Pacific coast and was especially amused to run across copies of certain paintings which had been sold by auction as recently as last winter.

Very truly yours,

G. Frank Muller.

San Francisco, Oct. 24, 1919.

ART AND BOOK SALES

HOUSEHOLD FURNISHINGS SALE

Household furnishings and embellishments, removed from several private residences and apartments, sold at the American Art Galleries, Oct. 29, 30 and 31, brought a grand total of \$35,490. The highest price, \$860, was paid by R. E. Marsh for No. 483, an inlaid mahogany diningroom set. No. 694, Louis XVI parcel gilded and carved walnut bedroom suite, was purchased by Mr. Pisani for \$800.

Other important items sold were:

No. 585, Tabriz carpet, 15 ft. 6 in. x 10 ft. 4 in.
Mrs. R. S. Palmer, \$750.
No. 315, gilded bronze fire screen, 3 ft. 4 in. H., 1 ft. 11 in. W.
W. H. Parke, agt., \$600.
No. 657, two Louis XVI carved ivory lacqued bedsteads, 5 ft. 3 in. H., 6 ft. 10 in. L., 3 ft. 4 in. W.
Mrs. Schweinert, \$540.
No. 236, two decorated porcelain vases, covers and stands; vase, 3 ft. 1 in. H.; stand, 1 ft. 7 in. H.
F. Baumeister, \$500.

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ART EXHIBITION CALENDAR

American Society of Miniature Painters--The 21st Annual Exhibition. Arden Galleries, 599 Fifth Ave. Nov. 24-Dec. 31. Offerings must be sent Nov. 21 only.

Corcoran Gallery of Art, Washington, D. C.--Seventh exhibition of Contemporary American Oil Paintings. Dec. 1919-Jan. 1920. Entries from Wash. on or before Dec. 1. N. Y., Boston and Phila. entries on or before Nov. 21.

National Academy of Design--Winter exhibition. American Fine Arts Galleries, 215 W 57 St. Dec. 12-Jan. 11, 1920. Exhibits received at 214 W 58 St. only on Nov. 24-25, 9 A. M.-5 P. M.

CALENDAR OF SPECIAL
NEW YORK EXHIBITIONS

American Museum of Natural History, Central Park, W.--Industrial Art, with special relation to textiles and costumes. Nov. 12-30.

American Painters, Sculptors and Gravers, 647 Fifth Ave.--1st annual exhibition. To Nov. 22.

Arden Gallery, 599 Fifth Ave.--Pictures relating to the War by American and European artists. To Nov. 10.

Arlington Galleries, 247 Madison Ave.--American paintings.

Art Alliance of America, 10 E 47 St.--Designs for Wallpapers, Cretonnes and Decorative Silks. To Nov. 19.

Essex Galleries, 19 E 19 St.--Autumn Exhibition. To Nov. 15.

Brooklyn Museum, Eastern Parkway, Brooklyn--Memorial Exhibition of Paintings by Frederic Crowninshield. During Nov.

Daniel Gallery, 2 W 47 St.--Recent Paintings by Samuel Halpert. Through Nov.

Ehrich Gallery, 707 Fifth Ave.--XVIII Century English Paintings. To Nov. 17.

Ferargil Galleries, 607 Fifth Ave.--American Paintings. 556 Fifth Ave.--XVIII Century Portraits. Nov. 10-30. Watercolors by American Artists. Nov. 15-30.

Grolier Club, 47 E 60 St.--XIX Century Bookbindings. To Nov. 22.

Little Gallery, 4 E 48 St.--Decorated Textiles, including Batiks and Wood Block Prints. To Nov. 15.

Macbeth Gallery, 450 Fifth Ave.--Exhibition of Intimate Paintings. Nov. 10-Dec. 6. Group of the Younger American Painters. Nov. 15-29.

Metropolitan Museum, Central Park at E 82 St.--Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Monday and Friday, 25¢, free other days.

Milch Galleries, 108 W 57 St.--Paintings by Theresa F. Bernstein and Etchings by William Meyerowitz. To Nov. 15.

Montross Gallery, 550 Fifth Ave.--Portraits and Drawings by Virginia Keep Clark. To Nov. 17.

N. Y. Historical Society, 170 Central Park, W.--Books from the library of

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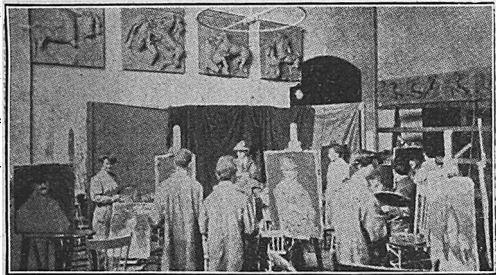
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- 14 & 15 Breughels the elder - "Young Love
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(Canvas) 57cm. x 45 - 45,000 fr.
- 8 Rembrandt - "The Perjuror"
(Copper) 26cm. x 18 60,000 fr.
- 33 Francia - "St. Mary Magdalen on
Easter Sunday"
(Wood) 230cm. x 190 - 80,000 fr.
- 35 Titian - "Christ with St. Thomas"
(Canvas) 77cm. x 115 - 150,000 fr.
- 36 Titian - "His Page"
(Canvas - Sketch for a painting in the Louvre)
23cm. x 18 - 70,000 fr.
- 37 Andrea del Sarto - "Holy Family"
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N. Y. Watercolor Club and N. Y. Society of Painters, 215 W 57 St.--30th Annual Exhibition and 3rd Annual Exhibition. To Nov. 23.

Ralston Gallery, 567 Fifth Ave.--Selections from works by American Painters. To Nov. 15.

Reinhardt Gallery, 565 Fifth Ave.--Landscape Paintings of a Group of Six American Artists. Through Nov.

Schultheis & Co., Henry, 425 Fifth Ave.--Paintings by a Group of American Artists.

Vernay, Arthur S., 10 E 45 St.--XVII-XVIII Centuries English Mirrors. Through Nov.

Whitney Studio, 8 W 8 St.--War Sculpture. To Nov. 17.

Women's Federation, Church of the Ascension, 12 W 11 St.--Patriotic Street Scenes by Childe Hassam and Sacred Relics from Churches of Verdun. To Nov. 27.

Zayas, M. de, 549 Fifth Ave.--African Negro Sculpture. To Nov. 15.

ART AND LITERARY
AUCTION SALE CALENDAR

Anderson Galleries, 489 Park Ave.--Library of the late Samuel P. Avery. Sale days, Nov. 10, 2:30-8:15; Nov. 11, 2:30-8:15; Nov. 12, 2:30. Books from the Library of Melville E. Stone. Nov. 14, Aft.

The Library of Henry P. De Puy. Sale days, Nov. 17, Aft. and Eve.; Nov. 18, Aft. and Eve.

Collection of Americana. Nov. 24, 25, and 26, Afts.

American Art Association, 6 E 23 St.--The Notable Collection formed by the late Mrs. F. H. Bosworth of N. Y. Nov. 10, 11, 12, 13 and 14, Aft.; Nov. 11, Eve.

American and Foreign Oil Paintings by Modern and Old Masters. Nov. 12, Eve.

The Private Library of the late Loren Griswold Du Bois of Boston, Mass. Nov. 17 and 18, Afts. and Eves.

Notable Library Sets collected by the late Richard Wain Meigs of Phila. Nov. 19, Aft. and Eve.

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